ROSALINDA,

A

MUSICAL DRAMA.

As it is performed at

HICKFORD's Great Room, in *Brewer's Street.*

By Mr. LOCKMAN.

Set to Music by

Mr. JOHN CHRISTOPHER SMITH.

To which is prefixed,

An Enquiry into the Rise and Progress of OPERAS and ORATORIOS, with some Reflections on LYRIC POETRY and MUSIC.

Ah quoties digitis, quoties ego tecta notavi
Signa supercilio poenè loquente dari!
Ergo ego sum virtus? ego sum tibi nobile regnum?
Ferrea sim, si non hoc ego pectus amem.

OVID. EPIST.

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[Price One Shilling.]

ROSALINDA,

A

MUSICAL DRAMA.

To Her Grace the

Dutchess of *NEWCASTLE*,

MADAM,

I had the Honour of being directed to Your Grace, as to a Lady well skilled in, and distinguished for the Justness of her Taste in the Sister-Art, Poetry and Music; and of whom a Writer might say the finest Things, without being thought guilty of Flattery.

'Tis

DEDICATION.

'Tis to the Encouragement given by Perſons of Your Grace's Eminence, that the polite Arts owe all their Life and Luſtre. In Climates which lie nearer to the Sun, Genius's may ſpread and flouriſh ſolely by the Warmth indulged them by that Planet; but in theſe more northern Regions a farther Aſſiſtance is neceſſary; and without it they frequently languiſh in Obſcurity, and die.

How much ſoever the refined Arts, and the Profeſſors of them may be ſlighted by Some, they yet are known to have been greatly eſteemed and cultivated by the moſt venerable Names in Antiquity. And, among thoſe Arts, none have been more generally cherished than the abovementioned, as affording the moſt delightful Entertainment to the Mind; and arguing ſuch a Benevolence of Temper in the Lovers of them, as are productive of the happieſt Effects to Society.

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ALL who inveigh againſt them, ground their Charge on the Evils to which they ſometimes give Riſe; but the like Accuſation might be levelled againſt the beſt and moſt innocent Things lent us by Heaven.

HOWEVER, ſo long as Perſons of Your Grace's Underſtanding and Diſtinction ſhall not only ſmile upon, but think them worthy of employing their unbended Hours, this will be a Sanction ſufficient to all whoſe Inclination may lead them to the Study of thoſe Arts.

THO' I had come unrecommended to Your Grace, yet ſuch is the native Sweetneſs of Your Diſpoſition, that I might have preſum'd, notwithſtanding my little Merit, to obtain Pardon for this Intruſion; and indeed, as the moſt elegant Spirits, in the higheſt Stations, have always ſhewn Favour to thoſe who endeavour'd

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to do well, what may he not justly hope who lays his Offering before the Residence of every amiable Virtue!

I am with the utmost Veneration,

MADAM,

Your Grace's most devoted,

most humble Servant,

John Lockman.

SOME

REFLEXIONS

CONCERNING

Operas, Lyric Poetry, Muſic, &c.

THE Riſe of the *Italian* Opera among us, and the Changes it underwent, are well known to many Perſons now living. It was found to be a Syren which captivated the Ear to ſuch a Degree, that all the Faculties of the Underſtanding ſeemed to be lull'd aſleep by its Incantation. The Drama, ſome few excepted, which ſerved as the Vehicle on theſe Occaſions, as well as a great Part of the Apparatus of this Entertainment, were ſo incoherent and abſurd, that moſt Perſons of a liberal Education, a juſt Taſte, and a ſuperior Underſtanding, were greatly diſguſted to find the ſurprizing Progreſs it made; and accordingly they reſolved, if poſſible, to extirpate it. Among the ſeveral Attempts then made for that Purpoſe, none ſeem to have been ſo effectual as the polite Ridicule introduced by Mr. *Addiſon* almoſt at the Opening of the SPECTATOR. Nevertheleſs the *Italian* Opera went on with great Succeſs after this, till the Appearance of the *Beggar's Opera*, which was thought to have diſſolved the muſical Charm; if we may not aſcribe it alſo to the Satiety of the Town, and the too great Weight of the Expence.

The Operas being firſt performed in an unknown Tongue, and afterwards both in *Italian* and *Engliſh*, * was ſomething ſo very extraordinary that all Perſons of Senſe could not forbear laughing at the Abſurdity. To leſſen this, it was thought proper to give *Engliſh* Tranſlations of theſe Dramas. But here the Remedy proved worſe than the Diſeaſe: For by this Means, that Nonſenſe, a ſmall Part of which only had till then been diſcovered, (by the Majority of the Auditors being Strangers to the *Italian* Language) now pour'd in like a Flood; and made the moſt judicious among 'em bluſh for an Entertainment they before had eſpouſed. A Circumſtance which heightened the Burleſque, was the unuſual Dulneſs of the Verſions; but it muſt be confeſſed that, had they been done better, they would have been very unfaithful Copies of thoſe motley Originals.

Some of our moſt ingenious Writers conſidering the ill Effect which too great a Fondneſs for this exotic Entertainment, ſo manag'd, might have on the Drama in general; having, at the ſame Time, a due Senſe of the Excellence of the *Italian* Muſic; and knowing that the Entertainment in Queſtion, was only an Abuſe with Regard to a Science, which, when properly applied, has the moſt delightful Effect upon the human Mind; and, for that Reaſon,

* The like Taſte prevailed in another Country, according to *Riccoboni*. *At Hamburgh*, ſays he, *is an Opera, In the Italian Taſte of Muſic, which is in vogue all over* Germany. *The Recitatives are in the Language of the Country, and the Airs commonly in* Italian. *They have Operas in the abovementioned City thrice a Week, and every Repreſentation is a new Drama.* 'Tis no Wonder that the Entertainment itſelf ſhould be ſo groteſque, in a Country where the Singers were ſo odd a Set of People. *I have been told*, continues my Author, *that about forty Years ago, the Performers were all Mechanicks of the loweſt Claſs; ſo that very often One's Shoemaker was the firſt Singer in the Opera: and One might buy Cabbages and Fruits in the Market from thoſe very Women who, the Night before, had performed* Armida *and* Semiramis. *Reflexions hiſtoriques & critiques ſur les differens Theatres de l'Europe, par* Louis Riccoboni, *Pag.* 215, 216. *Paris*, 1738. *Octavo*. I cannot forbear obſerving here, tho' it be a Digreſſion, that Signior *Riccoboni*, who is an excellent Actor, now living, and Author of a very valuable Treatiſe upon the ſeveral Theatres of *Europe*, has been led into an Error that is highly injurious to the Memory of *Shakeſpeare*, in ſaying, Page 150. that our great Poet having ſquandered away his patrimonial Eſtate, TURN'D THIEF, *entreprit le métier de voleur*. The Words *turn'd Thief*, tho' the ſame in Effect with *Deer-ſtealer*, convey a much more diſgraceful Idea, and ſuppoſe the blackeſt of Characters, which no way agrees with what is related concerning our Poet, nor the Figure he afterwards made.

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has been justly cherish'd from almost the first Ages, resolved to attempt such theatrical Poems in our Language as, when well set to Music, might be worthy a rational and polite Audience. Accordingly Mr. *Addison*, Mr. *Gay*, &c. took up their Pens, and gave the Public Pieces which were thought no way injurious to their Reputation as Writers. But whether it was owing to the Inability of the Composers, the Defects of the Performers, or the too prevailing Influence of the *Italian* Opera, those *English* Pieces had not the wish'd for Success, if we except *Acis* and *Galatea*, which in every Respect charms, to this Day, Persons of all Ranks and Capacities.

The Badness of most of the *English* Versions of the *Italian* Operas, as well as of the Originals, seem'd to give the Town a Contempt for all musical Poems in general; and this, joined to the arbitrary Behaviour of some of the Composers, who either were ignorant of the genuine Beauties of a theatrical Poem, or determined to sacrifice 'em, whenever they thought proper, to the Charms of Sound, made so strong an Impression on Authors of Capacity, that none of 'em cared to employ their Talents that Way. After this we had Pieces in *English*, which, if not so ridiculous, were altogether as insipid as the *Italian* Operas: Pieces in which nothing was found of Plot, Manners, Sentiments, or any of the Constituents of a true Dramatic Poem.

In the mean Time, many of these incoherent *English* Lyrical Compositions had been set so pleasingly to Music, that they, together with the Translations (in Rhime) of some of the favourite Airs of the *Italian* Operas, made their Way, from the Stage, to the Tables of the politest Persons, who at last finding this Succession of melodious Nothings to be perpetual, naturally imagined they were never to expect any thing better. Thus Poetry which ought, at least, to go Hand in Hand with her Sister-Art, was thought by the Generality of People to be worthy only of holding up her Train; or rather, of performing such Offices as none but the most abject Creature would submit to.

However, some Attempts have been made, of late Years, to rescue the Drama in question from the Ignominy under which it had

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ſo long laboured, by ſetting to Muſic Pieces which are excellent in themſelves, as *Alexander's Feaſt*, or by fitting others for muſical Repreſentation, as *Comus*, which pleaſe very juſtly from the Stage; not to mention ſeveral Pieces which have been ſet by ſome of our ableſt Compoſers, and exhibited in a leſs public Way.

A Gentleman, well known for his muſical Compoſitions, is of Opinion, that the Reaſon why the Opera of *Roſamond*, tho' adorned with all the Graces of Lyric Poetry, does not pleaſe, from the Stage, ſo much as might be expected, is owing to a Circumſtance that forms a Beauty in the Drama itſelf; I mean, the ſuppoſed poyſoning of *Roſamond* at the End of the ſecond Act, and her appearing no more upon the Stage *.

I would not be thought ſo much a *Goth*, as not to have any Taſte for *Italian* Operas in general: On the contrary, I have been delighted, (as I am not a Stranger to that muſical Tongue) at ſome of 'em, written by a Gentleman of my Acquaintance, where I imagined the Ideas expreſſed by the Verſe were juſt and agreeable; the Muſic properly adapted, and the Action graceful, as it was ſo juſtly found in *Semiſano* particularly; and indeed that Man muſt be little acquainted with the Character of the *Italians*, who does not know that they are born with a ſurprizing Talent for theatrical Action. How greatly they excelled in it, in the *Roman* Times, appears eſpecially from the wonderful Performances of their Pantomimes; Players, who ventured to act all Kinds of dramatic Poems without ſpeaking a ſingle Word; and who, nevertheleſs, if *Lucian* may be credited, would ſometimes draw Tears from the Spectators. The Abſurdity therefore I ſpeak of, relates only to the ridiculous Conſtruction of ſeveral of the *Italian* Dramas exhibited among us, and their being writ in a Language to which the greateſt Part of the Audience are

* Whilſt this Sheet was at Preſs, I was told that Mr. *Arne* has reduced this Opera into one Act, and ſet the whole anew; and ſaid, that the Muſic of this new *Roſamond* is as delightful as that of another Performance of Mr. *Arne*'s, which now ſo manag'd Matters, that *Roſamond* appears throughout the whole Drama. 'Tis affords the Town ſo agreeable an Entertainment.

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utter Strangers. To pretend to ridicule the Taſte of Perſons who underſtand *Italian*, and are delighted at a theatrical Piece in that Language, judiciouſly and beautifully writ, ſet and perform-ed, would argue a very inelegant Taſte in the Critic.

Operas, to ſpeak of 'em in general, ſeem calculated to delight the Eye no leſs than the Ear; thoſe of the *French* eſpecially, who expend vaſt Sums in the Dreſſes, the Scenery and Machinery. Theſe no Doubt have their Merit; but poſſibly the Directors may carry the Expence on thoſe Occaſions to an improper Height, as theſe (like an Under-Plot in a Comedy) take off the Attention from the Drama itſelf, which ought to be the moſt conſpicuous Part of the Entertainment. This is the Opinion of a very ingenious *French* Author *; in which, however, he is oppoſed by a learned Gentleman † of his Country, who thinks that the Machinery, *&c.* aid the Illuſion, and by that Means make the whole Entertainment more pleaſing. Be this as it will, the *French* give one ſhining Inſtance of their good Senſe, with Reſpect to the theatrical Poems in queſtion, which is, that they are as ſollicitous about the Words as the Muſic; a bad Drama, though embelliſh'd with all the Graces of Harmony, never meeting with Succeſs.

In the Courſe of my Reflexions, I made ſome Enquiry into the Origin of Operas, and having gratified my own Curioſity in that Particular, imagin'd that the Reſult of my Reſearches might not be unentertaining to many Perſons. But finding them ſwell conſiderably, I judged them too prolix for this Place; for which Reaſon, I ſhall only preſent the Reader with ſome Extracts from them.

Many are of Opinion, that Operas were invented by *Ottavio Rinuccini*, a *Florentine*, and a good Poet, who entertained a wild Paſſion for *Mary* of *Medicis*, and followed her into *France*. This was a little before the Year 1600 ‡; but others aſcribe the Origin of Operas to *Emilio Cavaliere* ‖, who, in 1590, exhibited, in

* St. *Evremont*. † M. *de Bos*, Secretary of the *French* Academy in *Paris*.
‡ *Creſcimbeni Iſtor. della volgar Poeſia*, Pag. 149. ‖ *Nic. Erythræus*, Pinac. I. Pag. 62.

the Palace of the Grand Duke at *Florence*, *Il Satiro*, and *La Disperazione de Fileno*, two musical Dramas in the pastoral Kind. However, a Passage from a Dedication (of *Vitruvius*) by *John Sulpitius*, an *Italian*, shews that musical Dramas were exhibited in *Italy* as early as about the Year 1490. *Sulpitius*, who was a Man of Learning, and the first Editor of *Vitruvius*, stiles himself only the Reviver of this Entertainment *; by which he perhaps would intimate, that the Antients had something of this Kind among them.

To return to *Rinuccini*, he exhibited *Daphne*, his first Opera, at *Florence*, in Presence of the grand Dutchess, about the Year 1600; soon after which, I believe, he went into *France*, where he was in great Favour with *Henry* IV. *Eurydice*, another of *Rinuccini*'s Operas, was performed in *Italian*, in Honour of the Nuptials of that Prince with *Mary* of *Medicis*. 'Tis said, that our Poet wrote four Operas, *Daphne*, *Eurydice*, *Arethusa*, and *Ariadne*. *Sulpitius* seems to have been the Inventor of this Drama, as was said above; but those of *Rinuccini* far surpassed every Thing which had been seen before of that Kind, with regard to the Magnificence of the Scenery and Machinery, and the Ability of the Singers, &c.

Notwithstanding what has been observed above, yet Signior *Riccoboni* †, whose Writings, as well as Profession, may induce us to believe that he is very well acquainted with these Matters, is of Opinion, that the first Opera, or Tragedy in Music, was that which the Senate and Republic of *Venice* caused to be performed in the Doge's Palace, to divert *Henry* III. of *France*, in his Return from *Poland* in 1574; at which Time, all the Princes of *Italy* used to entertain the Public in their respective Palaces. The first Opera ever performed to divert the Public, at their own Expence, was *Andromache*. This was at *Venice* in 1637.

In 1647 (*Riccoboni* ‡ says in 1645) Cardinal *Mazarine*, being desirous of introducing the Diversions of his native Country into

* *Menestrier des representations en musique*, Pag. 155, 156. † *Paris* 1688. †† *Riccob.* Page 401. ‡ Page 138.

France,

France, sent for several *Italian* Musicians, an Architect, and the various Artificers necessary for his Purpose. The first Opera performed by those *Italians*, was *La Festa teatrale della finta pazza di Giulo Strozzi* *, tho', according to Mr. *des Maizeaux* †, it was *Orpheus* and *Eurydice*, an *Italian* musical Drama, represented in the *Palais Royal*. Be this as it will, the Novelty of this Entertainment charmed the Spectators no less than the Harmony of the Voices, the Variety of the Symphonies, the Magnificence of the Dresses, the Changes in the Scenery, and the Play of the Machinery. But Cardinal *Mazarine*'s Death put a Stop to the Progress of the Opera.

However, the Pleasure which *Orpheus* and *Eurydice*, and some other Pieces of that Kind had given the *French*, made them justly desirous of having Operas in their own Language. But they had no Voices proper for that Purpose; not to mention a Prejudice entertained by many, *viz.* That their Language was not susceptible of the requisite Modulations and Ornaments. However the *French* soon overcame this Prejudice; so that when *Lully* and *Quinault* composed jointly the Words and the Music, these were found to suit each other admirably well; a Circumstance that might be recommended to the Consideration of such Persons of our Nation who are so surprizingly fond of the *Italian* Opera, as to be persuaded that the *English* Language is no wise fit for Music, at least for that of the dramatic Kind."

It cannot be denied but that the *Italian* Tongue is, in general, much softer than the *English*; but surely every one, who considers the whole Compass of our Language, and is conversant in our best Poets, must know that many of their Pieces are writ in the sweetest Numbers. How much our Language is capable of being rendered soft and harmonious, appears from *Waller*'s Lays, compared with those of the Poets his Predecessors.

I will here take the Liberty of offering an Observation, *viz.* That as, in dramatic Music, the rougher Passions are sometimes imitated as well as those of the softest Kind; consequently, that

* *Riccob. Ibid.* † In the Life of *Mr. de St. Evremond.*

Language

Language is fitteſt for ſuch Imitations as abounds with Words expreſſive of the moſt oppoſite Paſſions. If therefore the *Italian* is beſt adapted to the tender Ones, ours muſt be fitteſt for thoſe of a rougher Kind; and conſequently, each Language has an Advantage over the other, in deſcribing the contrary Paſſions. However, impartial Perſons will perhaps ſay, that as a good *Italian* Poet may, notwithſtanding the general Softneſs of his native Tongue, ſtrike out ſtrong and manly Numbers; ſo a good *Engliſh* Poet can call up others of the ſofteſt and ſweeteſt Kind, from amid all the natural Roughneſſes of his Language.

To return to the *French* Opera. It was completely ſettled at *Paris* in 1669, by a Grant obtained from *Lewis* XIV. in Favour of *Abbé Perrin*, who joining * with ſome other Perſons, their Opera was opened, under the Title of *The Academy of Muſic*, in 1671. It went on with Succeſs, till Diviſions ariſing among the Managers, the famous *Lully* got Poſſeſſion of their Privilege, and joyning with *Quinault* the Poet, theſe raiſed the *French* Opera to ſo high a Pitch, that their united Compoſitions ſtill charm the *French* Nation.

That People, as was already hinted before, are as ſollicitous about the Words of an Opera as the Muſic; for which Reaſon, the Praiſe of the Poet is ever blended with that of the muſical Compoſer. *Perrault*, after beſtowing the higheſt Encomiums on *Lully*, adds theſe Words; "*Lully* indeed had the Happineſs to meet "with a Poet (*Quinault*) whoſe Verſes were worthy of his Lyre; "ſuch as he could wiſh for, in order for diſplaying, in their ut- "moſt Force, the ſeveral Beauties and Graces of his Art; but "this was a Happineſs *Lully* merited, that nothing might be "wanting to the Perfection of his Compoſitions." Such was then the Union between the Muſician and Poet; and ſomething like it was ſeen in *England*, when *Dryden* and *Purcel* compoſed in Conjunction; and indeed, before the Reſtoration, and ſome Time after it, the beſt Poets wrote for the beſt Muſicians. But ſince the coming in of the Opera, which might be made one of

* *Hommes illuſtres, Tom. I. Page* 184, *Paris*, 1701.

the

the most sublime Entertainments in Music, many of our Composers have been employed in gilding the Rubbish of *Parnassus*; so far are they from following the Counsel of *Plutarch*, who advises both Poets and Musicians to address Persons of the greatest Knowledge and Virtue for the Subjects of their Compositions.

Some Gentlemen have told me, that the *French* Opera forms the most pompous Spectacle, and is enlivened with the most surprizing Machinery of any Thing of that Sort in the World; but I find, upon a strict Enquiry, that the *Italians* have very much excelled them in it.

I before hinted at the Machinery of Operas. As it affords a very agreeable Entertainment to Multitudes in our Nation, a Description of one or two of the most remarkable Spectacles of this Kind exhibited in *Italy*, and related by Signior *Riccoboni*, may not be improper. The first he speaks of was introduced in 1695, in an Opera at *Venice*. "*Apollo's* Palace, very large in its Dimensions, and built in the highest Taste of Architecture, was seen to descend. This Edifice was formed entirely of Chrystal of different Colours, which turned about perpetually; whilst the Lights, which had been placed behind the Chrystal, darted such a numberless Multitude of Rays, as almost overpowered the Eyes of the Spectators." * The next mentioned by him is as follows; and was introduced in an Opera, intituled *Cato of Utica*, represented in the Theatre abovementioned. *As Cæsar and his Army were not far from that City, and the Inhabitants of the Province had prepared an Entertainment for him on the Banks of the River; the further Part of the Stage represented a rural Scene, in the midst of which a Globe was seen suspended as in the Air. Trumpets sounding, the Globe came forward, the Ropes, &c. by which it was moved, not being perceived by the Spectators. The Instant it came over against Cæsar, it opened into three Parts, representing the three known Divisions of the World at that Time: and the Inside of the Globe, which shone with Gold, Jewels, and Metals of all Colours, contained several Musicians.* †

* *Riccoboni*, Page 43, 44. † *Ibid.* Page 45.

The Account which the learned Mr. * *Wright* gives of the Machinery of an Opera at *Venice*, is too entertaining not to be mentioned here. *The Italians are very dextrous at managing the Machinery of their Operas. In one of them, Nero presents Tiridates, King of Armenia, with a Roman Shows of which himself makes a Part. The Emperor, with the Empress, appear in a triumphal Chariot, drawn by an Elephant. The Head, Trunk, and Eyes of the great Beast move as if alive, and Tiridates believes he is so. When, all on a sudden, as soon as the Emperor and Empress are dismounted, and have taken their Seats, the triumphal Chariot is transformed into an Amphitheatre, and filled with Spectators. The Elephant falls all in Pieces, and out of his Belly comes a great Number of Gladiators, armed with Bucklers, which were so many Parts of the Elephant's Sides; so that he seems, in a Moment, to be transformed into a Company of armed Men, who make a Skirmish, all in Time to the Musick.* Such Pieces of Machinery as these, must have had a surprizing Effect upon the Eye, and might justly excite any Person's Curiosity to visit them as a Show: But I don't know whether they would be proper in a regular musical Drama, since so tumultuous a Spectacle must necessarily hurry the Mind too much; and take it from that State of Tranquillity which it should enjoy, all the Time that it is contemplating a just musical Drama. However, such a Spectacle might not have been judged improper for *Italy*, where an Opera lasts several Hours; and the Audience are formed into little Companies, drink Chocolate, &c. and tattle as much as at our Tea-tables. I am told, that the *Italians* have laid aside the Machinery, and endeavour to divert the Spectators, in a more natural Way, by beautiful Scenes.

To mention a Word or two concerning the Recitative. I am not ignorant, that one great Objection is frequently made to the Manner in which this Part of a musical Poem is delivered, as being quite unnatural. It must be so on many Occasions; but I shall observe, that the *Romans* (and consequently the *Greeks*, whose Drama they copied) did not only speak their Tragedies through-

* *Wright*'s Travels, Vol. I. Page 84. *London*, 1730.

out, but even their Comedies, in a ſort of Recitative, as might be proved from many Paſſages of the Antients. Every one has heard, that the Chorus in their Tragedies was muſical; but 'tis not ſo generally known, that their dramatic Pieces were ſet, throughout, in a Kind of Recitative; and the whole accompanied by a thorough Baſe, leſs muſical indeed than that of the Moderns: That (among the *Romans*) the Name of the Muſician was mentioned in the Title of the Play with that of the Poet; That a Man ſtood upon the Stage, during the whole Repreſentation, and beat Time with his Foot; for which Purpoſe, he had a Shoe with an Iron Sole: And that the Time thus beat, ſerved as a common Rule to the Player who ſpoke, to him who performed the Action, to the Chorus, and to the Inſtruments. This Manner of Recitative, as uſed by the Antients, is mentioned with Applauſe by many of the nobleſt Orators among the *Romans*, as *Tully*, and *Quintilian*; and yet it did not eſcape, on certain Occaſions, the juſt Raillery of ſome of their ſatyrical Writers; and, among the reſt, of *Lucian*, who has theſe Words, ſpeaking of one of the antient Tragedies, "Can any Thing be more ridiculous, than "to ſee *Hercules* come upon the Stage, dreſt in his Lion's Skin, "with his Club in his Hand, and warble forth Verſes deſcriptive "of his Labours."

After ſaying ſo much concerning Operas, it may not be improper to proceed to Muſic, eſpecially as it is now become a favourite Entertainment among us. This Science took its Riſe in very remote Times, and was of far greater Extent among the *Greeks* than is commonly imagined; it comprizing ſix Arts, among which that of Poetry was included; ſo that when Mention is made of the Honours paid, in thoſe Ages, to Muſicians, this muſt be underſtood of Poets alſo. Theſe ſix Arts, ſome of which are now loſt, afterwards divided, and formed ſo many ſeparate ones, eſpecially Poetry.

Some Authors relate, that the warbling of Birds firſt ſuggeſted ſinging to Men, and thereby gave Riſe to Muſic. However this be, it certainly has been the Delight of all Nations and Ages; but among the ſeveral People who cultivated it, none eſteemed

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and honoured it so much; or, by that Means, carried the Improvement of it so high, as the *Greeks*. This Science formed so essential a Part of their Education, that every Person was thought illiterate who had not made a tolerable Proficiency in it. 'Twas as customary, among that wise People, to present a Visitant with a Lyre, as now with a Pack of Cards; and any Person who could not touch a musical Instrument agreeably, was then thought as ungenteel, as one, who, in this Age, knows nothing of Quadrille. Their greatest Heroes, and even Philosophers and Legislators, were well skilled in Music. Besides its Help in forming a just Pronounciation, it was likewise thought to be of use in humanizing savage Nations; in inspiring the Soul with a Desire of performing laudable Actions, as well as with the martial Ardor necessary for the Field. All this is to be understood of Music of a grave and solemn Kind. Music ingrossed the chief Honour in theatrical Representations; was of general Use in Festivals, Sacrifices, and particularly at Nuptials, on which Occasions it crowned every other Joy. Prizes of Poetry and Music were proposed in the four great Games of *Greece*, especially the *Pythian*. The Study of the last mentioned Science was strongly recommended by *Plato* and *Aristotle*, the two great Lights of *Greece*.

As Music, in its first Origin, was devoted to the Service of the Gods; that Species of it, distinguished by its Gravity and Simplicity, was had in the highest Esteem. But, in Process of Time, several *Grecian* Masters, by increasing the Strings of the Lyre, softened the Sounds, and enervated their Majesty, for which the famous *Timotheus*, in particular, was banished from *Sparta*. The Place where Music is thought to have been most corrupted was the Theatre, which, by giving the Sounds a light and wanton Cast, enervated the Mind, and thereby fomented the most dissolute Passions.

As to the *Romans*, they seemed to have paid little Regard to this Science, till their Commerce with the *Greeks* taught them the refined Arts. The extravagant Passion which *Nero* had for Music is well known; but a very whimsical Circumstance in it, was, his not permitting any Person to leave the Theatre whilst he

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was ſinging. As the City Gates were kept ſhut on thoſe Occaſions, ſome People uſed to be ſo dreadfully fatigued with hearing and applauding the Sing-ſong Monarch, that they either got over the Walls, or feigned themſelves dead, in order that they might be carried out of the City, upon Pretence of their going to be buried. *Cantante eo, ne neceſſaria quidem cauſa excedere theatra licitum erat. Itaque & multi tædio audiendi laudandique, clauſis oppidorum portis, aut furtim deſiluiſſe de muro, aut morte ſimulata funere elati* *. This proves the Emperor a Madman, but is no Reflection upon the Science itſelf.

To return to the *Greeks*. As their Paſſions were very ſtrong, they aſcribed the moſt ſurprizing Effects to Muſic; and affirmed, in the Heat of their Enthuſiaſm, that inanimate Things were ſubject to its Power. This muſt have been a Fiction, (tho' the learned *Kircher*, and ſome others, ſeem to countenance ſuch a Belief;) but poſſibly ſeveral Particulars related by them of the Effect which Harmony had upon ſome of the Brute Creation, may not be falſe. Among the many Things I have been told to this Purpoſe, I ſhall mention but one; to which the Author of the Muſic of the following Drama, was, among other Perſons, an Eye-witneſs.

It relates to a Pigeon in the Dove-houſe of Mr. *Lee* in *Cheſhire*. That Gentleman had a Daughter who was extremely fond of Muſic, and a very fine Performer on the Harpſicord. The Dove-houſe was built not far from the Parlour where the muſical Inſtrument ſtood. The Pigeon, whenever the young Lady play'd any Air, except *Spera ſi* in *Otho* †, never ſtirred; but as ſoon as that Air was touched, it would fly from the Dove-houſe to the Window; there diſcover the moſt pleaſing Emotions; and the Inſtant the Air was over, fly back again. The young Lady was ſo delighted with the Fancy, that ſhe ever after called *Spera ſi* the *Pigeon's Air*, and wrote it under that Title in her Muſic-book.

* *Sueton. in Nerone*, cap. xxiii. † By Mr. *Handel*.

The mighty Effect which the Lyre of *Timotheus* had on *Alexander the Great*, is told by *Dion Chryſoſtom*, and others. Theſe inform us, that the Lyriſt in queſtion, who excelled in that Species of Muſic which rouzes the Courage, playing an Air in the *Phrygian* Meaſure, the Prince was fired to ſuch a Degree, that he ran immediately to Arms, as tho' an Enemy had been approaching. From this ſingle Hint, if I am not miſtaken, Mr. *Dryden* wrote that nobleſt of Odes, *Alexander's Feaſt*.

Hear how Timotheus *various Lays ſurprize,*
And bid alternate Paſſions fall and riſe!
While, at each Change, the Son of Lybian Jove
Now burns with Glory, and then melts with Love;
Now his fierce Eyes with ſparkling Fury glow;
Now Sighs ſteal out, and Tears begin to flow:
Perſians *and* Greeks *like Turns of Nature found,*
And the World's Victor ſtood ſubdued by Sound.

POPE.

An Incident of the like Kind is related, as wrought in 1581 by the Muſic of the famous *Claudin le jeune* *.

But the Power of Muſic would be moſt wonderful, in what we are told concerning the Cure of Perſons *ſtung* by a *Tarantula*. This Particular has been related by ſo many Authors, equally eſteemed for their Learning and Veracity, that moſt People ſeem to give Credit to it. As ſome of the Readers of theſe looſe Hints may never have heard the Circumſtances of this famous Cure, I ſhall give the moſt remarkable of them here, as extracted from different Writers.

The *Tarantula*, ſo called from *Tarento*, a Town in *Italy*, very much reſembles a Houſe-ſpider, and has eight Eyes, and as many Legs. From its Mouth iſſue two Darts, the Extremities whereof are vaſtly ſharp, and thence the Poyſon is emitted. A Perſon that has been bit, ſoon feels a very ſevere Pain, to which, a few Hours after, a Numbneſs ſucceeds. He then does nothing

* See *Bayle's* Dictionary, Article *Goudimel Claude*.

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but laugh and ſing; fancies himſelf a King, a Peaſant; in ſhort, any Thing; or elſe is plunged into the deepeſt Melancholy. His Pulſe then is found languid, his Eyes ſwim, and ſeem extinguiſhed; till at length he is utterly loſt to all Senſe and Motion, and dies, if Aſſiſtance be not immediately procured. All Remedies applied to heal this Diſtemper prove unſucceſsful, till Muſic comes to its Aid. Among the ſeveral muſical Inſtruments, none is found more effectual than a ſprightly Violin. The Phyſician endeavours to hit upon ſome Modulation that may ſuit the diſtempered Perſon. Various Airs are play'd, when, if a Note is touched upon which makes an Impreſſion upon the Patient, the Cure is infallible. *Firſt*, he moves his Fingers to the Time; next, his Arms and Legs; and, by inſenſible Degrees, his whole Body; till at laſt he gets up and dances; always riſing and ſinking according to the Modulation of the Air. Some will dance ſix Hours together. They then are put to Bed, and, when they are ſuppoſed to have recovered their Strength, the ſame Air is play'd, at which they riſe out of Bed again, and dance as before. The Patients are thus exerciſed ſix or ſeven Days, till they are quite tired, which is the Symptom of their being cured; for they would never ceaſe their Agility ſo long as the Poyſon operated, but exhauſt their Spirits, and die. Thoſe who recover, perceive a Return of their Senſes and Underſtanding by gentle Degrees, and at laſt ſeem to awake as out of a deep Sleep; they not remembring any Thing that had happened during their Illneſs, not even their dancing. Moſt of the Authors who write on this Subject differ as to Particulars, but are agreed as to the main Circumſtance, *viz.* of the Diſtempers being cured by tuneful Sounds *.

The known Ability of the various Authors who have aſſerted the Reality of this Cure, made me almoſt give Credit to it; and I wiſh, for the Honour of Muſic, that I had no Reaſon to entertain any Scruples. But being reſolved to make all the Enquiries poſſible into this Affair, I at laſt met with the curious Letter gi-

* See *Baglivi's Diſſertation on the Tarantula, Memoirs of the Academy of Sciences, Spectacle de la Nature*, Vol. I. *Rollin's Hiſtory of the Arts and Sciences among the Antients, and ſeveral other Authors.*

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ven hereunder, which being in a large Work, that is but in few Hands; and the Letter itself seeming to have escaped the Knowledge of almost all the Gentlemen whom I have discoursed with upon this Subject, I shall therefore present my Readers with an exact Copy of it, and submit the whole to their Judgment.

An Extract of a Letter, written "March 5. 1672. *by Dr.* Thomas Cornelio, "a Neapolitan, *Philosopher and* "*Physician to* John Doddington, *Esquire,* "*his Majesty's Resident at* Venice; *concern-* "*ing some Observations made of Persons* "*pretending to be stung by* Tarantulas: "*English'd out of the* Italian.

SIR,

"NOw the Time approaches that I "may send you some *Tarantulas*; Mean "while, I shall not omit to impart unto "you what was related to me, a few Days "since, by a judicious and unprejudicate "Person; which is, that being in the "Country of *Otranto* (where those Insects "are in great Numbers) there was a Man, "who thinking himself stung by a Ta- "rantula, shew'd in his Neck a small "Speck, about which, in a very short "Time, there arose some Pimples full of "a serous Humour; and that in a few "Hours after, that poor Man was sorely "afflicted with very violent Symptoms, as "*Syncope*, very great Agitations, Gid- "diness of the Head, and vomit; but "that without any Inclination at all to "dance, and without all Desire of hav- "ing any musical Instruments, he mise- "rably died within two Days.

"The same Person affirmed to me, that "all those that think themselves bitten by "*Tarantulas* (except such as for evil Ends "feign themselves to be so) are for the "most Part young wanton Girls (whom "the *Italian* Writer calls *Dolce di sale*) "who, by some particular Indisposition, "falling into this melancholy Madness, "perswade themselves, according to the "vulgar Prejudice, to have been stung by "a *Tarantula*. And I remember to have "observed in *Calabria* some Women "who, seized on by some such Accidents, "were counted to be possessed with the "Devil, in being the common Belief in "that Province, that the greatest Part of "the Evils which afflict Mankind, pro- "ceed from evil Spirits.

"This brings to my Mind a terrible "Evil, which often enough is observed in "*Calabria*, and is called, in their Lan- "guage, *Corpo Maligno*. It ariseth on "the Surface of the Body, in the Form "of a small Speck, of the Bigness of a "Lupin. It causeth some Pain, and if it "grow not soon red thereupon, in a ve- "ry short Time certainly kills. 'Tis the "common Opinion of those People, that "such a Distemper befals those only that "have eaten Flesh of Animals dead of "themselves; which Opinion I can from "Experience affirm to be false. So it "frequently falls out, that of many strange "Effects we daily meet with, the true "Cause not being known, such an one is "assigned, which is grounded upon some "vulgar Prejudice. And of this Kind "I esteem to be the vulgar Belief of the "Cause of that Distemper, which appears "in those that think themselves stung "by *Tarantulas*.

"But why should not we rather think, "that that Distemper is caused by an in- "ward Disposition, like that which, in some "Places of *Germany*, is wont to produce "that Evil, which they call *Chorea Sti "Viti*, St. *Vite*'s Dance. But of this I "hope I shall soon be able to write my "Thoughts more fully, which will, I "think, be sufficient to refute that Fable "of the *Tarantula* *.

* *Philosophical Transactions* (at large) No. 82. for *March* 20. 1673. Page 4066, 4067.

To

To return to the Science of Muſic. It may be conſidered in two Reſpects, *Firſt*, as working by its own Power, without the Aſſiſtance of Words, in which Caſe 'tis well known to be capable of making a very ſtrong Impreſſion upon the Soul, by calling up a Variety of Paſſions. 'Tis here, I preſume, that a Compoſer is allow'd to apply his whole Endeavours to the pleaſing of the Ear, by exhauſting all the Beauties of his Art; and running into Flights, which, if joined to Words, might be unnatural, or altogether unfit for them. 'Tis plain, that a Compoſer, on theſe Occaſions, reigns ſole Monarch over his Sounds, in fair excepted, as he may be reſtrained by the Rules of his own Science.

Secondly, Muſic may be conſidered as joined to Words, in which Caſe they are as Soul and Body. Each ſhould contribute as much as poſſible to the Advantage of the other; and therefore the Poet ſhould, on many Occaſions, endeavour to hit upon ſuch Words and Expreſſions as may have the happieſt Effect in Muſic; as the Compoſer, on the other Hand, ought to reject any Movement, tho' ever ſo pleaſing, which does not ſuit the Words; ſhould not make too many Diviſions and Repetitions; theſe, tho' ever ſo exquiſite, tiring at laſt; the Paſſions being mov'd not by a Multiplicity of Notes, but by the juſt Choice of a few, properly diſpoſed, and judiciouſly modulated. The Muſic I am ſpeaking of, is that which captivates all the Faculties (the nobleſt as well as thoſe of an inferior Nature;) and is as much ſuperior to the other, though ever ſo excellent, as a Woman poſſeſſed of the fineſt Syſtem of Features, joined to the moſt accompliſhed Mind, is to one who has no Charms to boaſt of, but thoſe of her Perſon. The firſt Kind of Muſic, (to which *Longinus* gives the Name of Sounds, that enjoy only a Half-life) tho' ever ſo pleaſing, will cloy by frequent Repetition; but where good Words are delightfully and judiciouſly ſet, new Beauties will be diſcovered at every Repreſentation; and both the Muſic and the Poetry, like Lights and Shadows in Painting, are then found to illuſtrate each other.

I shall but just mention a Species of Musie which seems to be a Medium between the two Kinds abovementioned (as it is performed wholly by Instruments) tho' it belongs properly to that spoken of under the first Head: I mean, when some Sound, which would make a strong Impression upon us, in Nature, is imitated by Music, as that of a Tempest, &c. and introduced by way of Symphony. These Symphonies, when composed with Beauty and Judgment, have the finest Effect in a regular musical Drama, and give an able Composer an Opportunity of performing Wonders, without any foreign Assistance.

I have heard it often disputed, what Kind of Words are fittest for Music. Most of those Composers whom I have had the Pleasure to discourse with on this Subject, declare, in general, in Favour of such as are most flowing; for smooth Verses of six or eight Syllables that run in Iambicks, and go on in equal Measures thro' the whole Air; in short, they are for such Verses as are most wanting in the true Spirit of Poetry. But this which, at first Sight, may seem a Reproach, argues, I believe, on the contrary, a Justness of Taste. The first Principles of Music, are the same as those of Poetry and Painting; and all the three Arts are an Imitation. Music therefore, by its Sounds, imitates the Sighs, and other Inflexions of the Voice, by which Nature expresses inarticulately the several Passions. Hence it may be inferred, that those Words are fittest for Music which are descriptive of some passionate Sentiment. Now 'tis well known that these ought to be expressed by the Poet in the most natural Words, which must necessarily exclude all the strong Images and Figures, which form the greatest Merit in Poetry; and therefore the Composers are in the right to make Choice of Verses formed of the easiest Numbers. Such Lines as are expressive of a passionate Sentiment, and are written with Nature, speak, in some Measure, the Air that is proper for them. But as the Verses properly called descriptive, require all the Flame of Poetry, and are not an Imitation of the Passions, but consist of Sounds which are wholly of human Invention, the Composer, I presume, has not the same Facility here as in those of the first Sort; since Nature does not suggest to him

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the Sounds proper on this Occaſion, but he muſt be beholden entirely to Art for the Expreſſion. To give an Example of both Kinds; and firſt of thoſe which I would call, in a particular Senſe, muſical Verſes.

My Henry is my Soul's Delight;
My Wiſh by Day, my Dream by Night:
'Tis not in Language to impart
The ſecret Meltings of my Heart,
While I my Conqueror ſurvey,
And look my very Soul away.

ADDISON's Roſamond.

Theſe Lines, the Image of a Heart overflowing with Love, ſeem infinitely better adapted for Muſic than the following, from the ſame Author.

Behold the glorious Pile aſcending! *
Columns kneeling, Arches bending.
Domes in woful Pomp ariſing,
Art in curious Strokes ſurprizing;
Foes in figur'd Fights contending:
Behold the glorious Pile aſcending!

ROSAMOND.

I am humbly of Opinion, all Judges will allow, that theſe laſt Lines, in the deſcriptive Way, are, ſtrictly ſpeaking, much more poetical than the former, as they diſcover infinitely more of the Spirit which animates the great Genius; and, on the other Hand, I am miſtaken, if moſt ſkilful Compoſers would not think the former much better ſuited to Muſic.

What I have wrote is far leſs in the View of informing others, than in the Hopes of being inſtructed myſelf. Beſides, as ſome of theſe Hints are borrowed from Authors of the greateſt Reputation, I flatter myſelf that they will compenſate the many Defects which may be found in my own Conjectures. For theſe

* Alluding to *Blenheim* Caſtle.

Reaſons

Reaſons I ſhall take the Liberty of proceeding, and venture to give the Idea which I have formed to myſelf of ſuch dramatic Poems as are fitteſt for Muſic.

As all paſſionate Sentiments ſuit Muſic ſo naturally, as was before obſerved, conſequently ſuch a Story ought to be choſen for the Subject of the Drama, as is founded chiefly on ſome of the tender Paſſions. The Plot, I preſume, ought not to be intricate, ſince any Study to trace it, would only divert the Attention of the Audience from the Beauty of the Sentiments and of the Harmony. With regard to the conſtruction of the Recitatives and Airs, I ſuppoſe that all the paſſionate Strokes, for the Reaſons abovementioned, ſhould be reſerved for the latter, and all other Particulars for the former. In the Airs, the Poet of Genius might breathe all the Softneſs of *Sapho*; and, in the Recitatives, might dart forth all the Fire and Majeſty of *Homer*. Thus the Muſician and the Poet would have an Opportunity of diſplaying their ſeveral Talents to very great Advantage; and by that Means, give the higheſt Satisfaction to their Auditors. It, perhaps, would be proper to make ſuch Poems ſhort, ſince theſe Kind of Performances, (at leaſt, as managed among us) have ſo much of the ſtill Life, that they are apt, when long, to tire the generality of an Audience. The *French*, whatever their Taſte for Muſic may be, have found the Secret to move the Paſſions, at an Opera, to ſuch a Degree, that many of the Spectators will ſometimes be melted to Tears at the fictitious Diſtreſs before them.

Tho' I ventured to applaud ſo highly ſuch muſical Dramas as are founded on the tender Paſſions, I yet am ſenſible that there is another Drama of an infinitely ſuperior Nature, I mean *Oratorios*. As the nobleſt and moſt rapturous Kind of Muſic is that which is addreſſed to the Creator, theſe ſacred Pieces might be ſo contrived as to adminiſter the moſt exquiſite Delight we can poſſibly enjoy here below. In this Manner, Muſic would be brought back to its primitive Inſtitution, the Praiſe of the Almighty, and the proclaiming the numberleſs Wonders of his Power. To hear the moſt exalted Lines in *Paradiſe Loſt*, ſet proportionably

tionably well to Muſic, and duly executed, muſt raiſe an Extaſy like to that hinted at in the divine Work juſt mentioned;

With Joy and Shout
The hollow univerſal Orb they fill'd,
And touch'd their golden Harps, and hymning prais'd
God and his Works.

MILTON.

But notwithſtanding the wonderful Sublimity of Mr. *Handel*'s Compoſitions, yet the Place in which Oratorios are commonly performed among us, and ſome other Circumſtances, muſt neceſſarily leſſen the Solemnity of this Entertainment; to which, poſſibly, the Choice of the Subject of theſe Dramas may likewiſe ſometimes contribute. Of all the Reflections I ever heard on this Head, the following ſeems to me moſt judicious. "The "Stage loſes all its Charms, when ſacred Subjects are brought up- "on it; as ſacred Subjects ſuffer greatly in the religious Opinion "which ought to be entertained of them, when they are brought "upon the Stage.*"

The *Italians*, on the other Hand, tho' they perform theſe Pieces in Churches, ſeem not to execute them with the requiſite Dignity, as ſome Gentlemen, who have been in *Italy*, inform me. To ſhew the preſent State of them, or what they were very lately in that Country, it may not be improper to give the following Extract.

They (the Italians) *have in their Churches a diverting Piece of Devotion, which they call an Oratorio. It is a muſical Drama, of two Acts, after the Manner of the Stage Operas, with Recitatives between the Songs. The Subject is either ſome Scripture Story, or a Story of ſome of their Saints; generally the laſt. Between the Acts there is a Sermon, ſo timed, I ſuppoſe, to ſecure ſuch of the Audience as might be apt to leave the Preacher in the Lurch, if they were not to have ſome Muſic to ſweeten their Mouths with at laſt.*

* *St. Evremont*, Vol. 3d. Page 176, *Amſterdam*, 1726.

The whole is introduced with a Performance ſomewhat muſical, a Diſcorſo, *as they call it, ſpoken by a little Boy. We heard two of them. The firſt was about ſix Years old, who mounted the Roſtrum with a manly Gravity, and after having ſaluted the Audience, cock'd his Hat (for they are covered on ſuch Occaſions in the Churches) and, with a ſolemn Wave of his Hand, pronounced* Silentio, *before he began his Diſcourſe. The latter could not be above four Years old, both by his Size and Speech, for he could but juſt ſpeak plain; him they dreſt up in the Habit of a Prieſt, and the little Creature performed to a Miracle. The Subject of the Diſcourſe was taken from the Occaſion of their Meeting; the former was upon the Eve of* All Souls; *Charity to our Friends in Purgatory was the Topic. The latter was on the Night of the grand Proceſſion on account of the Plague which was then at* Marſeilles; *of that, Repentance and Humiliation was the Subject. They teach thoſe little Orators not only the Emphaſis and Accent, but the proper Action likewiſe, which they perform extremely well* *.

What theſe ſacred muſical Dramas were, ſome Centuries ſince, appears from the ſubſequent Paſſage, which I think very curious; and naturally put us in mind of the Origine of Tragedy, which began in a Cart. " 'Tis certain, that theſe devout Spectacles owe their Original to Pilgrimages. Such Perſons as returned from *Jeruſalem*, *St. James of Compoſtella*, and other Places of Devotion, made ſpiritual Songs on their Pilgrimages, in which they introduced Relations of *Chriſt*'s Life and Death, or of the Day of Judgment; which, tho' wrote in a rude and artleſs Manner, were yet, in thoſe Ages of Simplicity, found extremely pathetic, by the Manner in which they were ſung. Theſe devout Perſons uſed likewiſe to ſing the Miracles of the Saints, their Martyrdom, and certain Fictions, to which the credulous Vulgar gave the Name of Viſions and Apparitions. The Pilgrims in queſtion, who went in Companies, uſed to ſtop in the Streets, and other Places of public Reſort, and ſing; holding their Staves, and having their Hats and Mantles ſet off

* *Wright*'s Travels, Vol. II. Page 449. This Oratorio was exhibited in *Bologna*.

with

"with Shells and Images painted in different Colours; all which, "formed a Spectacle that was very pleasing in those Days. This "prompted some devout *Parisians* to raise a Fund, in order to pur- "chase a Spot of Ground, in which they might build a Theatre "for exhibiting those sacred Stories, on Festivals, to instruct and en- "tertain the People. The pious Spectacles abovementioned, were "then thought so beautiful, that among the Honours paid to Prin- "ces at their Entrance into Cities, this was one of the princi- "pal. In these Ages, Psalms and spiritual Songs were the Operas. "It was usual for People to go in Procession with the Banners of "the several Churches, to meet the Princes in question. In "Compliment to them spiritual Songs were sung, composed from "several Passages of Scripture, and so connected, as to allude to "the most remarkable Actions of their Reign *." Such were these Dramas antiently; and 'tis no Wonder they should be no better in Ages involved in Ignorance. Entertainments something like these prevailed over all *Europe* in the fifteenth and sixteenth Centuries. The Dramas, here hinted at, were so miserably writ, as well as performed, and interlarded with such low, incoherent Thoughts, that they often set People a laughing, instead of inspiring them with religious Thoughts. But it is high Time for me to finish this Rhapsody; which, tho' it can be of no Service to the learned, may nevertheless, I hope, prove some little Entertainment to Persons who are not very conversant in the History of these Entertainments.

I am but too conscious to myself, how little I have observed the Theory laid down some Paragraphs above, in the poetical Trifle which I now offer the Public; but 'tis often much easier to prescribe Rules, than to write in exact Conformity to them. Some of the unnatural Flights which I have objected to, in many of the *Italian* Operas exhibited among us (for I have read others in that Language written in the true Spirit of the Drama, and formed upon the antient Models) may very possibly be justly retorted upon myself. However, if the Critics will spare me but for one

* *Ménétrier, Representations en Musique*, Pag. 153, 154.

Song,

Song; I hope the reſt may not ſo juſtly deſerve their Cenſure. I will be ſo frank as to own, that I could not forbear laughing to myſelf, as I was writing the firſt Song for *Garcia*; it being whimſical enough for a General and a Lover, who is haſting to his Monarch and his Miſtreſs, to ſtop in a Wood, with no One near him, merely to hum over an Air. Some of the Words I have put into his Mouth may poſſibly be thought of a piece with the extravagant Circumſtance now under Conſideration. To this I can only anſwer, that I wrote them for the Repreſentation, not for the Cloſet; and 'tis well known, that the Power of Muſic is ſo great, as to give, on ſome Occaſions, an Air of Probability to what would, without its Charm, appear quite romantic. *Ex voluptate fides naſcitur.* Thoſe Perſons who have honoured the annexed Drama with their Preſence, have been pleaſed to paſs this Compliment on the Muſic and the Performers.

The Compoſers, to ſome of the ableſt of whom I think myſelf greatly obliged on many Accounts, and particularly for the Hints which they have communicated to me with regard to Muſic, will, I hope, be indulgent with reſpect to any Miſtakes I may have committed in ſpeaking of their Science; a Science which no one can revere more than I do, as I owe to it one of the greateſt Pleaſures I taſte in Life; a Science that gives infinite Charms to the ſweeteſt Poetry; has the moſt delightful effect upon the Paſſions; raiſes Man to a Height far above his preſent Condition; and gives him an Antepaſte of the Bliſs which every rational Mind muſt wiſh to enjoy hereafter.

ERRATA.

Page 7th, Line 15th of the firſt Impreſſion of theſe Reflections, for *Dactyles*, read *Iambicks*.

ARGUMENT.

ARGUMENT.

GARCIA, *a Nobleman of* Caſtile, *and an Officer in the royal Guards, is ſuppoſed to entertain a ſecret Paſſion for, and to be beloved by* Roſalinda, *only Daughter of* Ferdinand *King of that Country; but as there was ſo great a Diſparity in their Conditions, they had no Hopes of being ever joyned in Wedlock. After indulging a fruitleſs Paſſion for ſome Years,* Garcia *is ſent, with other Officers, againſt* Don Pedro, *King of* Arragon, *who had levied a mighty Army, in order to dethrone the King of* Caſtile. Garcia *behaves with ſo much Wiſdom and Bravery, during the Courſe of this War, that he is appointed Generaliſſimo of all the* Caſtilian *Forces. After ſeveral Engagements with the* Arragonians, *he at laſt fights a deciſive Battle, in which they are intirely defeated, and their Monarch taken Priſoner; but* Garcia *is ſuppoſed to loſe his Life in the Field. Advice being brought of this to Court,* Roſalinda, *in the deepeſt Diſtreſs, now thinks of nothing but of bewailing* Garcia's *Death; and for this Purpoſe, retires to a Solitude, (where ſhe is diſcovered by* Nunez *her Page) not far from the royal Palace.*

Scene CASTILE.

The Story, and the ſeveral Incidents, are fictitious.

Dramatis

Dramatis Perſonæ.

ROSALINDA, Daughter to *Ferdinand*, King of *Caſtile*. } Mrs. ARNE.

GARCIA, Generaliſſimo of King *Ferdinand*'s Troops. } Mr. BEARD.

NUNEZ, Page to *Roſalinda*.

CHORUSSES.

ROSALINDA,

A

MUSICAL DRAMA.

CHORUS, *by Way of Invocation.*

YE Nymphs of Pindus, *the ſoft Song attend;*
Smile on the Sounds, and your ſweet Influence lend.
But chiefly Erato*, *the Bard inſpire;*
And ye chaſte little Loves, breathe o'er his Lyre;
Whilſt he the ſoothing Pow'r of Verſe employs,
To trace the Pangs of Lovers, and their Joys.

* The Muse who preſides over Love.

SCENE I. *A Grove.*

ROSALINDA, *on a Bed of Flowers, riſing as from Sleep.*

RECITATIVE.

Roſ. O 'tis Elizium all!.... In Beauty dreſt,
To Fancy's Eye my *Garcia* ſtood confeſt.
His Glance ſpake Extaſy! "No more (he cries)
"My Fair ſhall weep, and waſte her Bloom in Sighs:
"For know, our Woes have touch'd thy Royal Sire,
"Who thus addreſt me: — *Take thy Soul's Deſire!*
"*Be thine my Daughter.*" O 'twas Heaven to hear!
Starting I wake, and find—this falling Tear.

AIR.

The Maid who waking pin'd
For Love, with ceaſeleſs Sighs,
In Sleep, Redreſs may find,
For Sleep no Bliſs denies.
Why, Viſions, do ye gleam
Thus, tranſiently, Delight.
Happy, could ſuch a Dream
For Years ſuſpend its Flight!

SCENE II.

[*To her, the* Page.]

RECITATIVE.

Roſ. Alas!

Page. My Princeſs, your ſad Sighs ſuppreſs:
'Twas a kind Omen, and will ſurely bleſs.—

Roſ. Ah no! What can await me but Deſpair,
Periſh'd the Hero who was all my Care!
Garcia, late Idol of my raviſh'd Eye,
Wrapt in a Shroud of Blood may breathleſs lye.
Why did not Fate invidious let me ſhield
My dauntleſs Warrior, in the barb'rous Field!
Or, ſince thus doom'd to fall in Youth's fair Pride,
Why fell I not a Victim by his Side!
Then fondly claſp'd with him, in Death's long Sleep,
I had been happy, and not left to weep. [*Weeps.*

Page. In what ſoft Accents ſhall I give Relief?—
Find ſome kind Balm, ye Shades, to eaſe her Grief.

AIR.

Ye Brooks, in warbling Murmurs flow;
Ye trembling Turtles, gently ſigh:
Breathe, Nightingales, your melting Woe;
In Whiſpers ſoft, ye Breezes, die.

CHORUS.

Brooks, Breezes, Birds, try ev'ry Strain,
To lull her Soul, and charm her Pain.

RECITATIVE.

Roſ. *Nunez*, you're kind: Yet fruitleſs is your Pray'r,
As when you wiſh'd me Heav'n's peculiar Care.
Not ſuch am I; but ſhe, unvext who roves,
At pleaſing Random, thro' her native Groves:
Who, unreſtrain'd by Forms, beſtows her Heart
As Choice directs, without or Force or Art:
In whoſe pure Boſom Joy unſully'd ſprings,
Unfelt by thoſe who owe their Birth to Kings.
Yet vulgar Minds, deluded by the Glare,
Think we alone Heav'n's fav'rite Bleſſings ſhare;
As though Court-ſplendors cou'd inſure our Reſt,
And heal the Woes of a Love-tortur'd Breaſt.
*"Ah no! For ſhould ſome Youth attract our Eye;
" Whom Laws forbid, and we in Secret ſigh;
" Grandeur, Stars, Coronets, would all be vain;
" And the gay, fickle, bowing Crowd give Pain."
My *Garcia*!

* Theſe four Lines are omitted in the Repreſentation.

AIR.

AIR.

To my Lips than Nectar ſweeter,
Whereſoe'er I turn my Eyes,
Thee I only view, dear Creature;
Ev'ry other Object dies.
Still thy charming Form is playing,
Whether, ſoft reclin'd, by Streams;
Or through ſhining Crowds I'm ſtraying;
Or diſſolv'd in fleeting Dreams.

RECITATIVE.

Page. But, Princeſs, ſay, ſhall I to Court repair?
Something ſoft-whiſpers me.

Roſ. 'Tis all Deſpair.
Yet I'll repay your Zeal.

Page. Deep in my Mind,
Fair Gratitude for ever ſits enſhrin'd.
* "In me, too kindly partial, you believ'd
"Such Worth as ſurely no One elſe perceiv'd.
"You thought me honeſt, and you prais'd my Senſe,
"Tho' plain Fidelity's my ſole Pretence.
"That tried, you did not coldly caſt me off,
"And leave me, helpleſs, to the Laugher's Scoff;
"But ſtill continued, God-like, to protect
"What once you'd ſmil'd upon.

* Theſe Lines are omitted in the Repreſentation.

Roſ. Go, Heav'n direct
Your duteous Steps; I'll think of ſome Reward.
Page. I leave you, Princeſs, Virtue be your Guard.

AIR.

Shield her, Guardian of theſe Bow'rs,
From the Dangers of the Wild.
CYNTHIA, *cheer the Nymph's lone Hours,*
On a ſweeter you ne'er ſmil'd.
Let no prouling Wolf appear,
Nor Ill-boding Bird affright:
Only Zephyr, in her Ear,
Whiſper Sounds may give Delight.

[*Exit Page.*

SCENE III.

The Scene changes to another Part of the Solitude, wherein Garcia *enters, returning from the Camp to Court; and having loſt his Attendants by a Storm, appears diſmounted.*

RECITATIVE.

Garcia. How bright a Calm diffuſes round the Sky,
Whence, late, ſuch Horrors ruſh'd upon the Eye!
May this an Emblem of my Fate be found,
To ſhew true Lovers Woes with Bliſs are crown'd.

And

And ſure, if Services Reward can claim,
My Boon no more will be repuls'd with Shame;
Nay, if my Vict'ries are impartial weigh'd,
With *Roſalind* they only can be paid:
For to the Splendor of her conqu'ring Eyes,
I owe a Kingdom, and a King, my Prize.

AIR.

'Mid the Slaughter of the Field,
She my Paulohion was, and Shield.
PALLAS-*like, my Breaſt ſhe fir'd;*
War thro' all my Frame inſpir'd.
Hence, as 'gainſt fierce Hoſts I ſtood,
Heaps on Heaps my Squadrons ſlew.
Beauty round the Warrior plays;
Flaſhes, till he's on a Blaze:
Armies then before him fall:
Powerful Beauty conquers all.

DUET.

SCENE

SCENE IV.

Roſalinda *is ſeen coming forward.*

RECITATIVE.

Roſ. My GARCIA! — Heav'ns! Ah no! 'tis ſure his Shade,
Or in a Dream I hither am convey'd! —
He ſpeaks, hark! — See! he moves. —
Gar. [*flying to her*] What ſmiling Fate
Conducts thee to me?
Roſ. [*coming forward*] That I'll ſoon relate.
But art thou *Garcia*?
Gar. Yes, thou Nymph divine!
Come to my Soul, and be for ever mine.
Thus folding thee, I'm more ſincerely bleſt,
Than if of *Ferdinand*'s wide Realms poſſeſt.
Roſ. To live, with thee, in Woods wou'd be my Pride,
Rather than rule the World, a Comfort-bride.

DUET.

Roſ. *How tranſporting thus to meet!*
Gar. *Thus to languiſh at thy Feet!*
Both. *How inchanting thus to gaze,*
Sweetly loſt in fond Amaze!

Gar.

Gar. *What is Victory to this?*
Ros. *Grandeur what? — Imperfect Bliss.*
Gar. *Do I, Angel-fair, possess thee?*
Ros. *Is this real? Dost thou bless me?*
Both. *Frowning Fate no more shall sever.*
Folded thus, we'll be for ever.

RECITATIVE.

Ros. Now Fears alarm.—My royal Sire will frown,
And dash those Wishes which he ought to crown.
The Thought is Death.
Gar. Spring of my Joy, remove
Each torturing Pang, and give thy Soul to Love.
We must be happy.—If Rewards are due
For Kingdoms won, what Bliss have I in view!
Ros. And hast thou conquer'd? Then be hush'd
Ye Sighs, Yet, from the Statesman's Arts, new Fears arise,
Since one foul Whisper, in a Monarch's Ear,
May blot the noblest Triumphs!
Gar. Dry thy Fear.

Cease to cloud those shining Eyes,
And thy snowy Bosom spare,
Injure not, by deep-fetch'd Sighs,
Charms which Heaven will make its Care.

Innocence, and ſpotleſs Truth,
Sweetly are in thee combin'd:
Theſe, which grace thy Breaſt of Youth,
Their Reward, at laſt, muſt find.

Both. Proving Fate no more ſhall fever.

SCENE *the laſt.*

Enter the Page, *accompanied by ſeveral Perſons.*

Page. Bright Princeſs, hail!—The noble *Garcia* here
By what bleſt Chance?

Roſ. That *Garcia* ſoon will clear.
But ſay,—my Fate?

Page. 'Tis glorious as his Spoils.
The King, amaz'd at thy triumphant Toils, *To* Garcia.
Bewails thy Death;—intended for the Throne
The Princeſs on thee.

Both. Then adieu to Woe.

Page. Farther, he had decreed thee the proud Throne
Of the fierce King, whoſe Fate let none bemoan.

AIR.

Roſ. Sweet Contentment! Bliſsful Gueſt!
Gently come, and fill my Breaſt:
I feel thy charming Power.

Cares

Cares and Anguiſh hence ſhall ceaſe;
Hence, my Soul be tun'd to Peace,
And Pleaſure lead each Hour.

Gar. Let's haſte, and claſp thy gracious Father's Feet.
Both. Our Griefs are ended, and our Joys complete.

CHORUS.

Fly, ye Graces, from theſe Seats,
And the genial Bed prepare.
HYMEN, *thou ne'er ſhed'ſt thy Sweets*
On a more deſerving Pair.

Thus Love, when ſincere, ſhould ſucceſsful be found;
Thus Valour ſhou'd triumph, thus Beauty be crown'd.

FINIS.

Tract 6 taken out & bound separately.

A MUSICAL DRAMA.

Cares and Sorrows hence shall vanish;
Here, my Soul be tun'd to Peace,
And Pleasure lead each Hour.

Cur. Let's haste, and clasp thy gracious Father's Feet.
Both. Our Griefs are ended, and our Joys complete.

CHORUS.

Fly, ye Graces, from thefe Seats,
And the genial Bed prepare.
HYMEN, thou wt'r Bed'ft thy Secrets
On a more delaying Pair.

Thus Love, calm, sincere, should succeed be found;
Thus Valour shou'd triumph, thus Beauty be crown'd.

FINIS